



# **California Arts Council**

## **Organizational Support Program 1997 - 98 Guidelines, Application, and Second-Year Reporting**

### ***Postmark Deadlines***

Arts Services/Presenters/Arts Education .....	February 3, 1997
Dance .....	April 4, 1997
Literature .....	May 2, 1997
Media Arts .....	April 11, 1997
Music/Performing Groups .....	April 25, 1997
Music/Presenters/Festivals/Service/Training .....	March 21, 1997
Multi-disciplinary Arts .....	February 3, 1997
Theater .....	March 3, 1997
Visual Arts .....	February 3, 1997

**California Arts Council – Celebrating 20 years  
of Excellence in the Arts: 1976 - 1996**

## CALIFORNIA ARTS COUNCIL

**Pete Wilson**  
Governor of California

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8:00 a.m. - 5:00 p.m.  
Monday through Friday

Visit our new  
Web Site at:  
<http://www.cac.ca.gov>

Send us email at:  
[cac@cwo.com](mailto:cac@cwo.com)

**Purpose:** The California Arts Council, a state agency, was established in January 1976 to encourage artistic awareness, participation, and expression; to help independent local groups develop their own arts programs; to promote employment of artists and those skilled in crafts in the public and private sector; to provide for exhibition of artworks in public buildings throughout California; and to enlist the aid of all state agencies in the task of ensuring the fullest expression of our artistic potential.

**The Agency:** The Director is the Chief Executive Officer and reports directly to the Governor. The Director and Deputy Director for Partnerships are appointed by, and serve at the pleasure of the Governor. The Director and Deputy Director manage a professional staff headquartered in Sacramento.

**The Council:** The appointed California Arts Council consists of 11 members who serve four-year staggered terms. The Governor appoints nine members; the Legislature appoints two. Council members serve without salary, elect their own chair, and meet throughout the state to encourage public attendance. This body has final approval of Arts Council grants.

**Mission:** The mission of the California Arts Council is to make quality art reflecting all of California's diverse cultures available and accessible; to support the state's broad economic, educational, and social goals through the arts; to provide leadership for all levels of the arts community; and to present effective programs that add a further dimension to our cities, our schools, our jobs, and our creative spirit.

**Funding:** The Arts Council is a taxpayer-supported agency, funded primarily from the state's annual budget process, supplemented with funds from the National Endowment for the Arts. Its grants are usually matched by foundations, individuals, earned income, government agencies, or other organizations.

**Information Access:** Due to the Public Information and Open Meeting Laws, applications and their attachments are not confidential and may be requested by the media and/or public. Observers attend but may not comment on, participate in, or in any way interfere with panel meetings. Contact the Arts Council for meeting dates and locations.

**Grants Panels:** Applications are evaluated by panels of experts, recognized in their respective fields, who rank applications according to program criteria. The Arts Council staff provides information but not recommendations to the panel. The appointed Arts Council reviews panel recommendations before making final funding decisions.

**Appeal Process:** Appeals to Arts Council funding decisions must be submitted on an official Appeal Form, available from the CAC, and postmarked within 45 days of the decision. Appeals are heard only on the following grounds:

1. Assessment based on a misstatement of factual information as contained in the application such that it negatively influenced the panel's assessment of the applicant's request for funding; and/or
2. Incorrect processing of the required application materials such that it negatively influenced the panel's assessment of the applicant's request for funding.

*Note: Dissatisfaction with award denial or with award amount is not grounds for appeal.*

**Requirements:** The California Arts Council is mandated both by federal and state regulations to fund only organizations that comply with program, policies, and facilities stipulations for Section 504 of the Rehabilitation Act of 1973 and the State of California Government Code Sections 11135-11139.5 that prohibit discrimination. Grantees must comply with the Drug-Free Workplace Act of 1988.

*Note: Grants recipients must also comply with regulations of the Americans with Disabilities Act, which became effective on January 26, 1992. Contact the CAC's 504 accessibility coordinator for information and access materials.*

**Ownership, Copyrights, Royalties, Credit:** The California Arts Council does not claim ownership, copyrights, royalties, or other claims to artwork produced as a result of an Arts Council grant. However, it does reserve the right to reproduce and use such materials for official, non-commercial purposes. In addition, the Arts Council requires documentation of grant activity and appropriate credit for Arts Council partial support.

## ATTENTION!

Due to the volume of applications the Council receives in its various grants programs, and based on the recommendation of grant review panels, the Council has, in several grant programs, adopted policies that require funded applicants to hold their ranks for multiple years. In the 1997-98 funding cycle, the following shall apply:

- Organizations that submitted a full application in 1996-97 and received funding will hold their rank for two years (1996-97 and 1997-98) and will be required to submit a second-year report for 1997-98 funding consideration.
- Organizations that submitted a second-year report in 1996-97 and received funding will be required to submit a full application for 1997-98 funding consideration.
- Organizations that did not apply to the program in 1996-97 or who applied and were denied funding, will be required to submit a full application for 1997-98 funding consideration.

See discussion on page v for further information.

The 1997-98 Organizational Support Program application has been revised slightly from previous years.

Please take the time to familiarize yourself with the application prior to completing it. Each year, panels comment on the fact that many applicants appear not to have read the application instructions before completing the application. This can reflect negatively on an applicant.

All organizations that wish to be considered for 1997-98 funding must submit either a Full Application or a Second Year Report.

*If you submit inappropriate materials you will not be considered for funding. There will be no exceptions.*

Deadline extensions will not be granted. If a deadline is missed, your organization will not be considered for funding in 1997-98. Incomplete applications will not be considered for funding.

Because of staff reductions over the last several years, we are no longer able to follow-up on applications as in the past. Applications that meet the basic program eligibility requirements will be forwarded to the appropriate review panel in the condition in which they are received.

**Panel recommendations will be forwarded to the California Arts Council for approval at its September 1997 public meeting. Applicants will receive notice of the Council's decision in October 1997.**

## READ THE FOLLOWING BEFORE COMPLETING THE APPLICATION

### DEADLINES

Organizational Support Program deadlines have been staggered by discipline. Postmark deadlines are shown on page iii.

*The CAC must reject your full application or second-year report if you do not meet the deadline for the appropriate discipline. There will be no exceptions.*

### APPLICATION AND REVIEW PROCESS

The Organizational Support Program application has been changed to accommodate requests to streamline the application process. There is only *one application form* used by the program regardless of applicant budget size and discipline.

The Organizational Support Program operates on a two-year cycle. Grant applicants who submit a full application and receive funding do so for a two-year period. Funding contracts are

issued separately for each year. Grant applicants receive a ranking in year one that is carried over into the second year. However, to be considered for funding in year two, eligible applicants must complete the requirements for second-year reporting. Special instructions for second-year reporting can be found on page x. Applicants who do not receive funding in year one may reapply in the following year. (Refer to the chart on page v for clarification.)

We understand that the field is experiencing staff and resource shortages similar to those at the CAC. We will make every effort to answer your questions and accommodate your needs within the limitations of our resources.

It is important that your application be clear, concise, and supported by accurate fiscal information and other appropriate materials as required.

The panel's review of applications and work samples is a multi-step process and involves assigning numerical ranks to an application. A four-point ranking system is used:

- 4 Designates an applicant as the highest priority for funding. "4" applications are considered to be "model" in stature and to meet all of the review criteria to the highest degree possible.
- 3 Considered good to excellent and receives funding after all "4" applications. This is a very good ranking and indicates a very solid organization that is approaching "model" status. It strongly meets the review criteria, however, some improvement or development is needed.
- 2 Considered to be marginally fundable. Funding, if available, may be awarded once all the "4" and "3" applications are awarded funding. These applications have some merit, however, they do not meet the criteria in a strong or solid way.
- 1 Not fundable under any circumstances; inappropriate for CAC support, extremely marginal in quality, etc. This application would not receive funding even if the funding were available.

Within ranking categories there is a possible "+" or "-" to indicate a greater or lesser degree of quality in the category. There is no "4+", "1+", or "1-" possible. Each ranking category and its gradations are translated into a wider numerical scale and all ranks are averaged to obtain the final ranking.

The application review process takes place in two rounds. In the initial round, the panel reviews each application and considers its merits based on the program's review criteria. Work samples (audio-visual materials) and any supplementary information is reviewed at this time.

During this initial round the panel considers the applications as a pool of competitive requests for funding and discusses and ranks the applications individually; the average ranking determines funding priorities.

A fundamental discussion at the meeting allows the panel to identify and share their knowledge and observations about the applicant; the issues regarding the reasons for the ranking should come to the forefront through this method. Panelists will verbalize their rank and clearly justify the reason for their ranking.

In Round Two, ranks are averaged and clustered by rank category from highest to lowest rank. That is, all the "4s" are grouped together, all the "3s", and so on. Each ranking category is then assessed to ensure that all applicants in a cluster are equivalent to the others. In Round Two, the panel reviews categories of rankings, not individual applicants as was the case in Round One.

The panel has the authority to move up or down any applicant or number of applicants it finds to be clearly out of place in any category. The panel recommendations are then forwarded to the Council approximately two weeks prior to the public meeting, at which time review and approval occur.

Panel summaries, the condensed discussions of an application that documents the reasons for panel recommendations, are prepared and available after the Council approves the panel recommendations. Panel summaries are mailed with the award notification letters.

**Organizational Support Program Staff:**

Scott Wm. Heckes, Manager

**Discipline Specialists:**

Arts Services/Presenters/ Arts Education ..... Anne Bourget  
Dance ..... Rob Lautz  
Literature ..... Ray Tatar  
Media Arts ..... Anne Bourget  
Multi-Disciplinary Arts ..... Anne Bourget  
Music ..... LeGrand Rogers  
Theater ..... Ray Tatar  
Visual Arts ..... Scott Wm. Heckes

**ORGANIZATIONAL SUPPORT PROGRAM 1997-98  
APPLICATION POSTMARK DEADLINES**

Refer to the following definitions to determine the most appropriate category in which to submit an application.

**ARTS EDUCATION ORGANIZATIONS ... February 3, 1997**

Organizations dedicated to providing arts education in more than one discipline area outside of school curriculum or a degree program. Activities may serve participants in a narrow or wide age range. Organizations whose primary programming activity is providing art education programs in a single discipline area, such as visual, dance, theater, etc.—must apply in that discipline category.

Organizations considering application to this category should consult program staff to determine eligibility.

**ART SERVICE ORGANIZATIONS ..... February 3, 1997**

Organizations, not restricted to one discipline area, serving the needs of individual artists or nonprofit arts organizations usually through technical assistance or the provision of other services such as mailing labels, newsletters, equipment rental, group insurance, etc.

Note: Organizations providing services to artists or organizations in one discipline area must apply to that discipline area to be considered for funding.

**DANCE ..... April 4, 1997**

Organizations whose primary activity is the creation, production and/or presentation of dance. Dance may include traditional, classical, or contemporary forms. This discipline area often includes ethnic, ballet, modern, tap, and jazz among other forms. Organizations whose primary activity is presenting dance or providing services to dance organizations must apply in this artistic discipline.

**INTERDISCIPLINARY ARTS**

*Interdisciplinary arts organizations must apply in the discipline category that most closely resembles their work.*

**LITERATURE ..... May 2, 1997**

Organizations whose primary purpose is to foster writing activities including fiction, poetry, essays, and non-fiction as a professional artistic pursuit. Literature applications come from a variety of arts organizations including literary presses, journals, magazines, literary centers, workshops, and service organizations for literature.

**MEDIA ARTS ..... April 11, 1997**

Organizations involved in the mediums of film, video, radio, television, and media service organizations that are nonprofit in nature.

Note: Media arts organizations may request either general operating support or project support; however, broadcast organizations may request project support only.

**MULTI-DISCIPLINARY ARTS ..... February 3, 1997**

Organizations that provide significant organizational resources for two or more distinct artistic disciplines, e.g., dance and visual arts. Multi-disciplinary applications come from a variety of arts organizations including local arts agencies, arts centers, festival producers, culturally specific organizations, and social service organizations that provide arts programming to their clients. Organizations with a predominant discipline focus, but with ancillary activities in other disciplines should consult program staff before submitting an application.

**MUSIC**

**Performing Groups ..... April 25, 1997**

Organizations including symphony orchestras, opera companies, chamber groups, choruses, and traditional music groups whose primary activity is performing rather than presenting music (see the following definition).

**MUSIC**

**Presenting, Festivals, Service and Training ... March 21, 1997**

Organizations whose primary activity is the presentation of music, music festivals, service to the musical field, and/or music training for youth and adults, particularly pre-professional training.

**PRESENTING ORGANIZATIONS ..... February 3, 1997**

Organizations whose primary programming activity is the presentation, rather than production, of the performing arts of varying disciplines. Organizations who present in a single discipline area such as dance or music should apply to that discipline category.

**THEATER ..... March 3, 1997**

Organizations involved in children's theater, puppetry, storytelling, musical theater, light opera, theater-oriented performance art, mime, and theater service organizations; as well as large, medium, and small theaters producing contemporary, classical, and avant garde dramatic works.

**VISUAL ARTS ..... February 3, 1997**

Organizations whose primary activities include the exhibition and/or creation of visual art or services for the visual arts field. Applicant organizations represent a diverse field including nonprofit, university, and municipal galleries; museums; alternative exhibition spaces; culturally specific organizations; and organizations involved in the creation of public art.



## PURPOSE

The Organizational Support Program (OSP) was created to encourage the artistic and administrative development, stability, and vitality of California arts organizations. By supporting a diversity of arts organizations, the CAC furthers its goals of increasing accessibility to the arts and stimulating economic and community development through the arts. Awards to organizations at various levels of development help them to achieve a wide range of objectives. Applicant organizations may request funds for general operations or for specific projects related to their overall development goals.

## ELIGIBILITY

Arts organizations applying for funding in the Organizational Support Program must demonstrate consistent arts programming in California for at least two years prior to the time of application.

An organization whose main purpose is not arts production or presentation may apply if it can be demonstrated that arts programming is integral to its activities. An applicant organization must meet the following legal requirements:

1. It must demonstrate proof of nonprofit status under Section 501(c)(3) of the Internal Revenue Code, or under Section 23701d of the California Franchise Tax Code, or it must be a unit of government.

*Note: An organization that lacks nonprofit status, but does meet the two-year eligibility requirement, and requirements 2-6 that follow, may use a fiscal receiver that has nonprofit status, and that will provide the fiscal and administrative services needed to complete the grant.*

*The fiscal receiver must also be able to demonstrate consistent arts programming in California for at least two years prior to the time of application.*

*Both applicant and fiscal receiver must have similar organizational goals, and must enter into a formal letter of agreement on the management of grant funds and on responsibilities associated with completion of the proposal. A copy of the letter of agreement must be submitted with the proposal as indicated in the checklist found on the inside back cover of the application form. If a grant is awarded, the fiscal receiver becomes the legal contractor.*

2. It must have a minimum income of \$2,000 in its most recently completed fiscal year.
3. It must comply with the Civil Rights Act of 1964, the Rehabilitation Act of 1973 (as amended), the Age Discrimination Act of 1975 and the Americans with Disabilities Act of 1990. These bar discrimination based on race, color, national origin, sex, age, and disability.
4. It must comply with Fair Labor Standards and pay professional performers, artists, and other personnel at a compensation level for persons similarly employed elsewhere.
5. Its principal residence must be in California.
6. Previous grantee organizations must have submitted final invoicing for all contracts that have been completed at the time of application.

## APPLICATION CYCLES

The Organizational Support Program operates on a two-year cycle. Applicants which submit a *full application* and receive funding do so for a two-year period. Funding contracts are issued separately for each year. Applicants receive a priority ranking in year one that is carried over into the second year. However, to be considered for funding in year two, eligible applicants must complete the requirements for *second-year reporting*. The requirements for *second-year reporting* can be found on page x.

Organizations who in 1996-97 are completing the second year of a two-year grant are required to submit a *full application* for 1997-98 funding consideration.

Organizations which did not apply to the program in 1996-97 or who applied and were denied funding, are required to submit a *full application* for 1997-98 funding consideration.

Organizations denied funding in 1997-98 may reapply the following year with a *full application*.

Organizations which submitted a *full application* in 1996-97 and received funding will hold their rank for two years (1996-97 and 1997-98) and will be required to submit a *second-year report* for 1997-98 funding consideration. The requirements for *second-year reporting* can be found on page x.

The following chart details the cycle's structure. It assumes that all applicants, refunded or not, will reapply for funding.

	1996-97	1997-98	1998-99	1999-2000
<b>Applicant A</b>	Full application submitted and funded	Second-year report required for second year funding consideration	Full application required and funded for next two-year funding cycle	Second-year report required for second year funding consideration
<b>Applicant B</b>	Full application submitted but not funded	Full application submitted and funded	Second-year report required for second year funding consideration	Full application required for next two-year funding cycle
<b>Applicant C</b>	Second-year report submitted (full application submitted and funded previous year)	Full application submitted and funded	Second-year report required for second year funding consideration	Full application required for next two-year funding cycle
<b>Applicant D</b>	Second-year report submitted (full application submitted and funded previous year)	Full application submitted but not funded	Full application submitted and funded	Second-year report required for second year funding cycle

## **OUTREACH REQUIREMENTS: LARGE BUDGET ORGANIZATIONS (LBOs)**

Large Budget Organizations are defined as organizations with operating budgets of \$1 million and above in the last completed fiscal year at the time of application. Large Budget Organizations collectively represent the major share of operating budgets, audiences, and employment of individuals in the arts in the state. It is the CAC's policy to assist these organizations in playing a major role in serving the broader public. With their collective resources, large budget organizations can be effective in bringing new audiences and the arts together.

The Organizational Support Program supports both general operating and outreach activities of large budget organizations. A minimum of 50% of a Large Budget Organization's request must be for outreach programs and activities that provide access to the arts for underserved populations.

Large Budget applicants must demonstrate a clear commitment to outreach and must show evidence of adequate resources and capabilities to carry out the proposed activities.

The CAC's outreach priorities are:

- Access programs for members of the community that ordinarily do not participate in an organization's ongoing programs;
- Activities and programs that share the organization's resources with other, smaller, multi-cultural, and culturally specific arts organizations;
- Exhibition and performance opportunities for new creative talent; and
- Training opportunities for artists, technicians, and arts administrators who are entering the profession.

The CAC recognizes that first-time LBO applicants with little or no experience in outreach programming may need time to plan effective outreach activities. Therefore, first-time LBO applicants may choose to request only general operating support at half of the maximum request amount allowed. In order to request the maximum allowed, LBOs must fully meet the outreach requirements of the program.

*All past LBO grantees must propose outreach programs at a minimum of 50% of the requested amount.*

### **Outreach Planning Grants**

The CAC recognizes the importance of planning for effective outreach programs and activities. Small matching grants for planning outreach programs will be made available on a one-time basis over the next year to first-time LBO applicants choosing to postpone their outreach request. This option is available only once and only for first-time LBO applicants. Those interested in such funding must identify the request on the application cover page (see page 1, question 19). Due to limited funds available, only a few grants ranging from \$500 to \$2,500 will be available for 1997-98.

## **MATCHING REQUIREMENTS**

All grant recipients must provide a dollar-for-dollar (1:1) cash match. The cash match may be from private contributions, local or federal government, or earned income. State funds (from CAC programs or other state agencies) cannot be used as a match. *In-kind contributions are not allowed as a match.*

## **REVIEW CRITERIA**

Peer review panels will evaluate and rank applications based on the following criteria. These criteria will be applied to each applicant on a case-by-case basis and in the context of the community it serves, its mission, and the purpose of CAC funding.

### **Artistic Quality of Programs and Services**

Artistic quality of programs and services is the preeminent criterion on which an applicant will be ranked. Artistic quality is often defined by:

- How well programs and services address the applicant's mission.
- Artistic qualifications of individuals involved in the delivery of programs and services.
- Production or exhibition values including importance to the field, innovation, and exposing audiences to the best of the art form.

### **Managerial and Fiscal Competence**

- Effectiveness of managerial structure and decision-making process.
- Long and short range planning.
- Qualifications and effectiveness of board and staff as they relate to the practices of the field.
- Strong fiscal controls and budgeting process resulting in accountability for the expenditure of resources.
- Fiscal health as evidenced by surplus / deficit position and a diversity of funding sources.

### **Relationship to the Community**

- Efforts to aggressively promote accessibility to programs and services for all sectors of the public.
- Ability to develop programs and services that meet the needs of the community.

### **Community Representation**

- Administrative and artistic personnel that represent the make-up of the community.
- Broad ethnic, geographic, and professional diversity representative of the community.
- The use of advisory boards or other mechanisms to ensure broad community representation in programs, services, and governance.



### **Community Development Impact**

- Contributing to the economic vitality of the community through programs and services that address community needs, such as attracting tourism, building relationships with the business community, and encouraging cross-cultural communication.
- Exploring collaborations with other arts organizations and non-arts groups to address the economic and social needs of the community.

### **Equitable Payment to Artists**

- Commitment to adequate compensation for artists given the organization's resources at comparable rates to others employed in the same field.

### **REQUEST AMOUNTS**

Maximum request amounts are based on an organization's total cash *income* in the most recently completed fiscal year at the time of application. The maximum request amount will be computed by the CAC. However, the chart and the request amount worksheet (pages 2 and 3) will assist an applicant in making an approximate determination of their maximum request amount for the purpose of this application.

Note: Because CAC award amounts are calculated as a percent of the amount requested, applicants should always request the maximum amount allowable.

*An organization whose main purpose is not arts production, presentation, or services must base its request only on its arts activities budget.*

### **HOW AWARDS ARE DETERMINED**

Panels of selected arts professionals, who volunteer their time and service, review and rank proposals according to the criteria; however, panels do not recommend dollar amounts. These are determined by a formula.

Applicants at the top rank receive the highest percentage of their request, applicants at the next level receive a lesser percentage, and so on, until available funding is exhausted. All grant panel recommendations are submitted to the CAC for final approval.

### **WHAT WE DO NOT FUND**

- For-profit organizations;
- Other state agencies;
- Elementary or secondary schools and school districts;
- Organizations or activities that are part of the curricula base of schools, colleges, or universities;
- Out-of-state travel or activities;
- Programs not accessible to the public;
- Purchase of equipment, land, buildings, or construction (capital expenditures);
- Hospitality or food costs;
- Trust, endowment funds;
- Projects with religious or sectarian purposes;
- Expenses incurred before the starting date of the contract;
- State-Local Partnership Agencies, as recognized by the State-Local Partnership Program of the CAC; and
- Indirect costs of schools, community colleges, colleges, universities.

### **ONE APPLICATION RULE**

Although most organizations are restricted to one application to the Organizational Support Program, certain organizations, such as universities or municipalities, may be eligible to submit two organizational grant proposals. Each proposal must be in distinctly different arts disciplines, and must support separate and distinct operations of the parent organization. Each operation must also be governed by separate advisory bodies.

### **INCOMPLETE APPLICATIONS**

**Incomplete applications will not be considered for funding.** Due to the large volume of applications, we cannot accommodate proposals received in an incomplete or disordered state.

### **NEW APPLICANTS: LETTER OF INTENT**

If your organization did not apply to the Organizational Support Program in 1996-97, but wishes to apply in 1997-98, you are considered a new applicant. As such, you are strongly urged to submit a letter of intent to establish eligibility. The deadline for filing the Intent to Apply Form is 30 days prior to the application deadline. The form is provided on page ix.

### **STAFF ASSISTANCE**

The staff is available on a limited basis to offer guidance and clarification in preparing your proposal. OSP staff and discipline specialists are listed at the beginning of this document. Be sure to contact staff far enough ahead of the deadline to ensure that you can be accommodated.

## APPLICATION INSTRUCTIONS

This application form has been revised; read instructions before completing the application. Failure to include the information in the required format may result in elimination of your proposal. Applications must be typewritten in easily readable type size; we recommend using 12 pt. CG Times or Times New Roman.

### STANDARD APPLICATION MATERIALS

Include the following in your application package:

The core application:

- Cover Page (page 1)
- Request Amount Worksheet (page 3)
- Narrative (pages 4-6)
- Proposal Summary and Request Budget (page 8)
- Demographics (pages 9)
- Board of Directors (page 10)
- Staff Listing (page 11)
- Organizational Budget Summary (pages 13,15)

### OUTREACH MATERIALS

#### (Large Budget Organizations Only)

Large Budget Organizations requesting outreach support at a minimum of 50% of their request must submit the following information:

- Outreach Supplement (pages 16-17)
- Outreach Proposal Summary and Outreach Budget (page 19)

### DISCIPLINE PAGE(S)

Each artistic discipline is required to submit additional information specific to that particular discipline. Refer to the discipline page(s) for the discipline in which you are applying:

- Arts Services, page 20
- Dance, page 21
- Literature, pages 22-23
- Media Arts, pages 24-28
- Multi-Disciplinary, pages 29-30
- Music (includes Opera), pages 31-33
- Presenters, pages 34
- Theater (includes Musical Theater), pages 35-36
- Visual (includes Crafts, Design Arts, Museums, and Photography), pages 37-38

**Complete Financial Report FY 1995-96.** Submit applicant organization's complete financial report, including income, expenses, assets, liabilities, and fund balance for fiscal year 1995-96.

Whenever possible, submit a CPA audit. If an independent audit is unavailable, the financial statement must be certified by your treasurer or budget officer.

Do not submit bound financial statements. Remove all pages from bindings and reduce over-sized fold-out pages to 8 1/2" x 11". *Do not send Federal 990-T forms or Franchise Tax Board reports in lieu of a complete financial report.*

**Recent Reviews:** If appropriate to your organization, send no more than two reviews that have appeared within the past year. Photocopy to fit standard 8 1/2" x 11" format.

**Letters of Support** (optional): Send no more than two letters of support from significant and credible sources.

**Proof of Nonprofit Status:** Include a current copy of your IRS 501(c)(3) proof of nonprofit status, and /or California Franchise Tax Code 23701d. Articles of Incorporation are not proof of nonprofit status.

### OTHER REQUIRED INFORMATION

You are also required to attach additional supplementary pages if your organization's request involves a significant arts education or training component;

- Arts Education, page 39
- Arts Training Organizations, page 40

### ATTACHMENT LABELING REQUIREMENTS

Label each attachment in the upper right corner with the name of your organization. Add these attachments to the application in the order illustrated on the inside back cover of the application. Be selective about choosing materials. Do not send more than is required; any non-required materials will be disposed of and will not be part of the review process.

1997-98 ORGANIZATION INTENT TO APPLY FORM  
DEADLINE: 30 DAYS PRIOR TO DISCIPLINE DEADLINE (SEE PAGE iii)

If your organization did not apply to the Organizational Support Program in 1996-97, but wishes to apply in 1997-98, you are considered a "new" applicant. As such, you are strongly urged to submit this form.

Organization: \_\_\_\_\_

Contact Person: \_\_\_\_\_

Telephone Number: (\_\_\_\_\_) \_\_\_\_\_

Discipline: \_\_\_\_\_

1. Budget Size (income for the last completed fiscal year): \$ \_\_\_\_\_

2. How long has your organization been actively programming in California: \_\_\_\_\_ years \_\_\_\_\_ months

3. Has the organization engaged in consistent arts programming in California in the last two years? Yes\_\_\_\_ No\_\_\_\_ If the answer is no, please explain below.

4. Date your organization received its nonprofit status under section 501(c)(3) of the Internal Revenue Code and/or under section 23701d of the California Franchise Tax Code: \_\_\_\_\_  
Include a current copy of your proof of nonprofit status as referenced above.

5. If your organization does not have its own IRS 501(c)(3) or California nonprofit status, identify fiscal receiver to be used in this application process. (See eligibility requirements, page iv.) Include a copy of the proposed fiscal receiver's proof of nonprofit status.

6. Last time you applied to the CAC for Organizational Support, if applicable. \_\_\_\_\_

7. Briefly describe your organization's programs:

8. Briefly describe your proposed request:

Send samples of your most current season brochures, newsletter, calendar of events, listing of services, etc.

Return this form along with the requested enclosures by the deadline indicated above. Send to the appropriate discipline specialist as listed on page ii, at the following address: Organizational Support Program, California Arts Council, 1300 I Street, Suite 930, Sacramento, CA 95814.

**1997-98 ORGANIZATIONAL SUPPORT PROGRAM  
SECOND-YEAR REPORTING REQUIREMENTS**

To be completed by 1996-97 Organizational Support Program grantees requesting second-year support for a two-year grant. As a second-year applicant, you are requested to address only the following questions.

Complete the following pages from the application form:

1. Applicant Description, page 1;
2. Request Amount Worksheet, page 3; and
3. Organizational Budget Summary, pages 13, 15.

Respond to the following questions and attach to the items above. Number your responses as indicated.

Evaluation of 1996-97 OSP support: (Use no more than two pages to respond to questions 1-4.)

1. What organizational activities are being supported by 1996-97 funds?
2. What overall benefits or measurable results came from these CAC supported activities?
3. What proposed activities that were part of the grant will not be undertaken and why?
4. What significant artistic and/or administrative changes have taken place in your organization during the past year?
5. Attach a listing of your organization's programs/activities/exhibitions for 1996-97.

Plans for 1997-98 OSP support: (Use no more than two pages to respond to questions 6-9.)

6. What are your organization's major goals for 1997-98?
7. Describe any anticipated changes to your organization's administration or programs for 1997-98?
8. Describe any changes in your organization's outreach efforts for 1997-98 and how your relationship to the community will be affected.
9. Describe how CAC funds will be used in 1997-98.
10. Attach a listing of your organization's programs/activities/exhibitions for 1997-98.

Responses to the above questions, along with the application pages requested above (pages 1, 3, 13, 15), must be postmarked as indicated on page iii of the application for your specific discipline. Send only the materials requested on this page. Send the original and 8 copies.

# ORGANIZATION APPLICATION 1997-98

Application Number **0S-**\_\_\_\_\_

## Applicant Description

### 1. Name of Organization

popular name \_\_\_\_\_

legal name, if different \_\_\_\_\_

Federal Employer ID # \_\_\_\_\_

### 2. Address

3. City \_\_\_\_\_ CA

4. ZIP Code \_\_\_\_\_

5. County \_\_\_\_\_

### 6. Contact Person on Board of Directors

first name \_\_\_\_\_

last name \_\_\_\_\_

### 7. Administrative Director

first name \_\_\_\_\_

last name \_\_\_\_\_

### 8. Artistic Director

first name \_\_\_\_\_

last name \_\_\_\_\_

### 9. Contact Person

first name \_\_\_\_\_

last name \_\_\_\_\_

title \_\_\_\_\_

10. Telephone (\_\_\_\_) \_\_\_\_\_

11. Fax (\_\_\_\_) \_\_\_\_\_

12. e-mail \_\_\_\_\_

13. Applicant Discipline \_\_\_\_\_

14. Is this the second year of a two-year request (i.e., a second-year report)? ☐ yes ☐ no15. Approximate Grant Amount Requested (see page 3 for Request Amount Worksheet)  
\$ \_\_\_\_\_

16. Number of years the applicant organization has consistently been doing arts programming in CA \_\_\_\_\_

17. Date the applicant organization received its 501(c)(3) and/or California nonprofit status \_\_\_\_\_

18. Does this application contain proposed outreach programs? (LBO applicants only) ☐ yes ☐ no19. Does this application include a request for an outreach planning grant? (first-time LBO applicants only) ☐ yes ☐ noOutreach planning grant request amount: \$ \_\_\_\_\_  
(See requirements, page vi.)**Fiscal Receiver** (Refer to eligibility requirements on p. iv, if applicable.)

### 20. Name of Fiscal Receiver Organization

Federal Employer ID # \_\_\_\_\_

### 21. Address

22. City \_\_\_\_\_ CA

23. ZIP Code \_\_\_\_\_

24. County \_\_\_\_\_

### 25. Contact Person

first name \_\_\_\_\_

last name \_\_\_\_\_

26. Telephone (\_\_\_\_) \_\_\_\_\_

## 27. Certification

I certify that the applicant and sponsoring organization meets applicable requirements of Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, the Age Discrimination Act of 1975, the Federal Drug Free Workplace Act of 1988 and Section 504 of the Rehabilitation Act of 1973, State of California Government Code Sections 11135-11139.5, the Americans With Disabilities Act of 1990 and that, to the best of my knowledge and belief, the data in this application and any attachments are true and correct. The application has been duly authorized by the governing body of the applicant organization.

**Applicant****Fiscal Receiver** (if applicable)

signature, authorized board member \_\_\_\_\_

date \_\_\_\_\_

signature, authorized board member \_\_\_\_\_

date \_\_\_\_\_

typed name and title \_\_\_\_\_

typed name and title \_\_\_\_\_



**Organizational Support Program  
Request Chart**

<i>1995-96 Total Income</i>	<i>Approximate Request Amount</i>	<i>1995-96 Total Income</i>	<i>Approximate Request Amount</i>
\$2,000 - \$24,999	\$2,000 or 30% of total cash income (whichever is greater)	\$1,300,000 .....	\$81,894
		\$1,400,000 .....	\$86,697
		\$1,500,000 .....	\$91,397
\$25,000 - \$49,999	30% of total cash income	\$1,600,000 .....	\$96,000
		\$1,700,000 .....	\$100,513
\$50,000 - \$200,000 .....	\$18,000	\$1,800,000 .....	\$104,941
\$220,000 .....	\$19,498	\$2,000,000 .....	\$113,561
\$240,000 .....	\$20,969	\$2,200,000 .....	\$121,893
\$260,000 .....	\$22,416	\$2,400,000 .....	\$129,961
\$280,000 .....	\$23,841	\$2,600,000 .....	\$137,789
\$300,000 .....	\$25,245	\$2,800,000 .....	\$145,394
\$320,000 .....	\$26,630	\$3,000,000 .....	\$152,793
\$340,000 .....	\$27,997	\$3,200,000 .....	\$160,000
\$360,000 .....	\$29,347	\$3,840,000 .....	\$181,900
\$380,000 .....	\$30,681	\$4,480,000 .....	\$202,253
\$400,000 .....	\$32,000	\$5,120,000 .....	\$221,283
\$420,000 .....	\$33,304	\$5,760,000 .....	\$239,155
\$440,000 .....	\$34,595	\$6,400,000 .....	\$256,000
\$460,000 .....	\$35,873	\$7,040,000 .....	\$271,920
\$480,000 .....	\$37,137	\$7,680,000 .....	\$286,999
\$500,000 .....	\$38,390	\$8,320,000 .....	\$301,308
\$520,000 .....	\$39,632	\$8,960,000 .....	\$314,906
\$540,000 .....	\$40,862	\$9,600,000 .....	\$327,844
\$560,000 .....	\$42,082	\$10,240,000 .....	\$340,165
\$580,000 .....	\$43,291	\$10,880,000 .....	\$351,910
\$600,000 .....	\$44,490	\$11,520,000 .....	\$363,111
\$620,000 .....	\$45,680	\$12,160,000 .....	\$373,799
\$640,000 .....	\$46,860	\$12,800,000 .....	\$384,000
\$660,000 .....	\$48,032	\$13,440,000 .....	\$393,740
\$680,000 .....	\$49,194	\$14,080,000 .....	\$403,040
\$700,000 .....	\$50,349	\$14,720,000 .....	\$411,920
\$720,000 .....	\$51,494	\$15,360,000 .....	\$420,398
\$740,000 .....	\$52,632	\$16,000,000 .....	\$428,492
\$760,000 .....	\$53,762	\$16,640,000 .....	\$436,216
\$780,000 .....	\$54,885	\$17,280,000 .....	\$443,585
\$800,000 .....	\$56,000	\$17,920,000 .....	\$450,612
\$820,000 .....	\$57,108	\$18,560,000 .....	\$457,309
\$840,000 .....	\$58,209	\$19,200,000 .....	\$463,687
\$860,000 .....	\$59,303	\$19,840,000 .....	\$469,758
\$880,000 .....	\$60,390	\$20,480,000 .....	\$475,531
\$900,000 .....	\$61,471	\$21,120,000 .....	\$481,015
\$920,000 .....	\$62,545	\$21,760,000 .....	\$486,220
\$940,000 .....	\$63,613	\$22,400,000 .....	\$491,153
\$960,000 .....	\$64,675	\$23,040,000 .....	\$495,822
\$980,000 .....	\$65,731	\$23,680,000 .....	\$500,234
\$1,000,000 .....	\$66,781	\$24,320,000 .....	\$504,397
\$1,100,000 .....	\$71,946	\$24,960,000 .....	\$508,317
\$1,200,000 .....	\$76,980	\$25,600,000 ± .....	\$512,000

## STOP!

**Read this page very carefully and respond as directed.**

### Request Amount Worksheet

An applicant should base its request on a realistic appraisal of its particular operating needs. In general, the applicant's total cash operating income in its last completed fiscal year will establish the maximum amount of the request.

**An organization whose purpose is not solely arts production, presentation, or service must base its request only on its arts activities budget. The Organizational Budget Summary, pages 13 and 15, must be completed to reflect the applicant's arts activities budget only. Universities and other multi-faceted organizations must include only that portion of the budget pertinent to this proposal.**

Begin by filling out the FY 1995-96 cash income column on the Organizational Budget Summary (pages 13, 15). Use the following worksheet to compute your maximum request:

A. List the 1995-96 cash income \$ \_\_\_\_\_

*Note: This figure must not include any in-kind support.*

If any of the following sources are included in line A, list them here:

1. Loans/lines of credit \$ \_\_\_\_\_

2. Funds raised for endowment \$ \_\_\_\_\_

3. Funds raised for  
non-operating capital \$ \_\_\_\_\_

B. Total, lines 1, 2, and 3 \$ \_\_\_\_\_

C. Line A minus Line B \$ \_\_\_\_\_

- Line C represents your total adjusted cash income. Use the table on the facing page to determine your approximate request amount.
- Line C should be the same total as shown on page 13, column 2, line 17.

1. **Artistic Mission:** What is your organization's mission?

## 2. History of Organization:

a. List and briefly describe the history of your organization and its *major* accomplishments.

b. Explain any *major* changes that have taken place in the past year.

3. **Programs:** List and briefly describe the major programs and /or services of your organization. *This information is requested in greater detail on the required discipline page(s).*

**4. Planning and Implementation:****a. Goals: Briefly list your organization's:**

1) *Long-term goals:*

2) *Short-term goals:*

**b. Community Development:**

1) Information Gathering and Utilization

(a) How do you solicit and receive input from your audiences and your community?

(b) How is this information utilized in the development of programs and services that address community needs?

4. b. **Community Development** (continued)

2) Collaborations

(a) How does your organization define collaboration?

(b) List significant collaborations with other arts or community organizations. Clearly explain your role and degree of involvement and differentiate between long and short-term collaborations.

(c) Explain how these collaborations impact community development.



## Instructions, page 8

Page 8 is a concise summary of your CAC Request.

### PROPOSAL SUMMARY

In completing the Proposal Summary (page 8), be very specific about how CAC funds will be spent in the grant period, October 1, 1997—September 30, 1998. Do not use general statements such as “operating support” or “administrative and artistic fees.” Instead, provide detail of expenditures such as operating expenses to support rent, utilities, publication of newsletter, or specific project-related expenditures such as installation costs, production costs, etc.

For administrative and artistic expenditures, indicate program or project area and the specific responsibilities of the individual to be paid. If known at the time the application is submitted, include the names of administrative and/or artistic personnel, consultants, and artists that may be hired for a project. All types of expenditures must be detailed in the proposal summary.

A lack of specificity in preparing your proposal summary may reflect negatively on your application.

### REQUEST BUDGET

Breakdown the dollar amount of your request in the categories listed on the form. Before completing the request budget, carefully read the following explanations of the budget components.

#### Personnel

Identify personnel for which you are requesting funds by using the categories provided. Indicate new positions by checking the box next to the job title listing. “Rate of Pay” should include compensation and fringe benefits and must be indicated for all personnel requests. The rate of pay must reflect a dollar figure (payment per hour, day, week, month, year). *Do not use statements such as “by contract” or “varies.”*

*Note: If a position overlaps categories (e.g. an artistic director who is also a business manager), indicate the total salary as one line, but show approximate percentage of time spent on each activity.*

- **Artistic Personnel:** artistic directors, conductors, curators, composers, choreographers, designers, video artists, filmmakers, painters, poets, authors, sculptors, actors, dancers, designers, musicians, teachers, traditional folk artists, puppeteers, etc.
- **Technical and Production Personnel:** technical directors, wardrobe, lighting and sound crew, stage managers, stagehands, video and film technicians.

- **Administrative Personnel:** program and managing directors, business managers, press agents, fundraisers, clerical, maintenance and security staff, ushers, box office personnel, etc.
- **Outside Fees and Services (consultants):** This may include positions in above categories that are not considered employees by the applicant, but are hired specifically for the proposed activities.

*Note: All job titles should provide gross, not net, pay rate and total hours/months budgeted. Where several persons hold the same job title and pay rate, indicate how many.*

#### Operating Expenses

- **Space Rental:** include office, theater, studio, storage, and other space rentals.
- **Equipment Rental:** CAC funds can be used for equipment rental but not for equipment purchase.
- **Travel:** CAC funds may be used for in-state travel only.
- **Supplies:** include only expendable materials; capital purchases or food costs are not allowed.
- **Other:** include expenses other than those indicated above.

#### Applicant Cash Match

- For “**Personnel**”: Match each salary line on a minimum dollar-for-dollar basis; this means no more than 50% of any specific salary will be funded by the CAC. This applies to all positions, whether permanent in-house or consultant salaries, full-time or part-time, or for contracted services. Personnel expenses cannot be matched by operating expenses.
- “**Operating Expenses**”: Need not be matched line-by-line; however, operating expenses requested may be offset only by other operating expenses.
- In all cases, the “Grand Total Applicant Cash Match” should equal the “Grand Total CAC Request.”

*Note: The Request Budget must be completed by all applicants submitting a full application, including LBO applicants. The Request Budget must equal the applicant’s total request. LBO applicants are also required to submit an Outreach Budget which represents at least 50% of their total request. First-time LBO applicants who elect to apply for only general operating support and who have requested an outreach planning grant are exempt from submitting an Outreach Budget and Outreach Supplement.*

**PROPOSAL SUMMARY**

What is your organization requesting CAC funds to support? The explanation should be concise and specific.

**REQUEST BUDGET**

The request budget must be filled out to correspond with the above request.

**Note:** The *Rate of Pay* is required and must reflect a specific dollar figure, i.e. payment per hour, week, month, or year.

	New	Job Title	Rate of Pay	CAC Request	Applicant Cash Match (do not over match)
<b>A. Personnel</b> (include fringe benefits)					
Artistic	<input type="checkbox"/>	_____	_____	_____	_____
	<input type="checkbox"/>	_____	_____	_____	_____
	<input type="checkbox"/>	_____	_____	_____	_____
Administrative	<input type="checkbox"/>	_____	_____	_____	_____
	<input type="checkbox"/>	_____	_____	_____	_____
Technical & Production	<input type="checkbox"/>	_____	_____	_____	_____
	<input type="checkbox"/>	_____	_____	_____	_____
	<input type="checkbox"/>	_____	_____	_____	_____
Outside Fees/Services, Artistic		_____	_____	_____	_____
Outside Fees/Services, Other		_____	_____	_____	_____
		<b>Total Personnel</b>		_____	_____
		Where Applicable, List Rate of Expense		CAC Request	Applicant Cash Match (do not over match)
<b>B. Operating Expenses</b>					
Space Rental		_____		_____	_____
Equipment Rental		_____		_____	_____
Travel (in-state)		_____		_____	_____
Supplies		_____		_____	_____
Other Operating Expenses (specify)		_____		_____	_____
		<b>Total Expenses</b>		_____	_____
		<b>Grand Total</b>		_____	_____

**DEMOGRAPHICS**

This information is requested to assist the grant review panel in understanding the community in which an applicant is located, how this community is served through programs and services, and how the community is reflected in the applicant's audiences and personnel (board, staff, and volunteers).

Briefly describe how your audience reflects the demographics of your community.

**Audience**

Individuals Served: Approximately how many individuals, excluding employees and/or paid performers, benefited from your organization's arts activities during the last completed fiscal year? (Indicate year: \_\_\_\_\_)

- A. Ticketed audience \_\_\_\_\_
- B. Non-ticketed audience (complimentary/free) \_\_\_\_\_
- C. Outreach, e.g., school, institution and community audiences: Ticketed \_\_\_\_\_ Free \_\_\_\_\_ = \_\_\_\_\_  
This count should not be reflected in items A or B.
- D. Total Audience (sum of A through C) \_\_\_\_\_

**Staff, Board, Volunteers**

Indicate below the ethnic breakdown of your organization's personnel.

	Board of Directors		Full-Time Paid Artistic Personnel		Full-Time Paid Administrative Personnel		Full-Time Paid Technical Personnel		Paid Artistic Other*		Paid Other**		Unpaid Personnel (Volunteers)	
	This Year	Last Year	This Year	Last Year	This Year	Last Year	This Year	Last Year	This Year	Last Year	This Year	Last Year	This Year	Last Year
Native American														
Asian/Pacific Islander														
African American														
Chicano/Latino														
Anglo/European American														
Other: _____														
<b>TOTALS</b>														
Persons with Disabilities														
Male/Female														

\* Includes contracted artists, part-time artistic staff, etc.

\*\* Includes security, janitors, clerical staff, etc.

**BOARD OF DIRECTORS**

Provide the following information and indicate officers.

Duplicate and complete this page for all advisory boards and/or committees; title page(s) accordingly. Include a description of the function of advisory group and its meeting schedule at the bottom of the page.

Name	Occupation	City of Residence	Member Since (year)
------	------------	-------------------	---------------------

**STAFF: ARTISTIC AND ADMINISTRATIVE**

Provide the names, titles, qualifications, and tenure of core staff members who are responsible for artistic and administrative decisions.

Optional: You may attach an expanded one-page bio for each core staff member, if needed.

*Artistic:*

Name

Title and Brief Description of Qualifications

---

*Administrative:*

Name

Title and Brief Description of Qualifications

---



## Organizational Budget Summary Instructions, page 13

An organization whose purpose is not solely arts production, presentation, or service must base its request only on its arts activities budget. The Organizational Budget Summary must be completed to reflect the applicant's arts activities budget only.

**REMINDERS ON COMPLETING BUDGET SUMMARY****Do:**

- Use "other" lines and attach schedules as needed;
- Use notes to explain and clarify the budget line items where changes are significant from year to year (10% or more);
- Fill in all columns; and
- **Check arithmetic.**

**Do Not:**

- Change, alter, or combine lines;
- Include in-kind support, except on line XII;
- Include portions of your budget not relevant to arts programming;
- Include endowment, capital funds and/or loans, except as indicated on page 15.
- Include pass-through support, except on line XIII.

For each fiscal year, complete appropriate budget categories. Complete, as is the case, the surplus income or deficit and the accumulated surplus or deficit in the lines provided. Describe on page 15 under Budget Notes the plans to reduce the deficit or use the surplus.

Observe the following general rules:

- Follow lines exactly as printed; do not cross out, alter, or combine lines. Use lines marked "Other" in each category to accommodate special reporting needs (attach schedules where appropriate).
- Limit this budget to activities directly pertinent to arts programming. Do not include indirect costs.
- Be certain that in-kind support is reflected only on line XII. Remember, this is a cash budget. Call CAC staff person if you have questions regarding "in-kind."
- The budget page is to cover four full years. If your fiscal year corresponds to the calendar year, include budgets for 1995, 1996, 1997 and 1998. *If you changed your fiscal year during this period, adjust figures to the best of your ability so each column reflects exactly 12 months. Provide a budget note on page 15 to clarify.*
- Complete the Budget Notes and Schedules section, page 15, where necessary to explain circumstances that might appear problematic, for example: to clarify unusually large increases or decreases; to explain why certain figures appear large or small for an organization of your kind; to explain plans to retire a deficit or use a surplus; to explain why figures on Budget Summary page may differ from those in in-house budgets and financial statement. A portion of the page has been set aside for budget notes.
- You are required to attach schedules for lines marked "Other." The Budget Notes section of page 15 can be used if space permits.

**DEFINITIONS****I. A. Contributed Income**

- **Federal Government:** Cash support from grants or appropriations by federal agencies, including the National Endowment for the Arts (NEA). Use a note to indicate which NEA program is the source of a grant.
- **State Government:** Cash support (other than this request) from the CAC or other state agencies.
- **Grant Amount Requested:** For projected year only, write total grant request as it appears on page 1, line 15. (See request amount worksheet, page 3.)

- **Local/Municipal Government:** Cash support from grants or appropriations by city, county, in-state regional, and other government agencies.
- **Individual Contributions:** Cash support from private individuals; e.g., donations from patrons, boards of directors, etc.
- **Business/Corporate Contributions:** Cash support.
- **Foundations:** Cash support from private or community foundations. (Note: List corporate foundation support on line 6.)
- **Memberships:** Cash support (usually dues) from constituents or patrons who receive membership privileges.
- **Fundraising:** Include *gross* proceeds from benefits, or other special events. Include contributions from guilds and auxiliaries. Do not include income from bookstores, restaurant, or other non-program-related activities. These should be listed on Earned Income lines.

**I. B. Earned Income**

- **Admissions:** Revenue from admissions, tickets, subscriptions, etc.
- **Touring:** Revenue from touring activities.
- **Contracted Services:** Contract revenue from specific services (usually with an organization or unit of government), including performance or residency fees, etc.
- **Tuition/Workshops:** Revenue from sale of services (usually to individuals), such as classes, workshops, training.
- **Product Sales:** Earned revenue from other sources, such as catalog sales, advertising space in programs, parking, etc.
- **Investment Income:** Dividends, interest, capital gains and their proceeds, including earnings from endowments if used for operations.
- **Other:** Other sources, if any, such as *net* income from bookstores, restaurant, or other non-program related activities, if such income is used to support operations.

**II. A. Personnel Expenses:** Include salaries, wages and benefits for employees, payment to consultants.

- **Artistic/ Administrative/ Technical:** For Full-Time, include all year-round and permanent staff; for Other, include all part-time, project based, seasonal, collaborating, and consulting personnel.

**II. B. Operating Expenses**

- **Facility Expenses/Space Rental:** Rental of office, rehearsal facilities, theater, hall, gallery, etc., and overhead for basic utilities. Also include non-structural renovations and improvements. *Do not include capital expenditures.*
- **Marketing:** Marketing, publicity, and promotion, not including payments to personnel listed above (II. A.). Include: costs of newspaper, radio, and television advertising; printing and mailing of brochures, flyers, or posters; food, drink, and space rental when directly connected to promotion, publicity, or advertising.
- **Production/Exhibition:** Costs of artistic production, including: electricity, storage, photo supplies, publication purchases, sets and props, equipment rental, insurance fees, trucking, shipping, and hauling expenses not entered under Travel.
- **Travel:** All travel connected with personnel, including fares, hotels, and other lodging expenses, food, taxis, gratuities, per diem payments, toll charges, mileage, allowances.
- **Fundraising Expense:** Total cost of fundraising activities. Fundraising expenses should relate to fundraising events included in contributed income.
- **Other Operating Expenses:** Be sure to attach a schedule if amount of this line exceeds 10% of total expenses. Include loan payments, interest charges, miscellaneous administrative expenses not covered above; yearly acquisitions budget; insurance; structural improvements.

**ORGANIZATIONAL BUDGET SUMMARY AND BUDGET NOTES AND SCHEDULES**

Fiscal Year begins (month) \_\_\_\_\_ This budget page is to cover four full years, 12 months per year. If your fiscal year corresponds to the calendar year, include budgets for 1995, 1996, 1997 and 1998.

**Operating Budget Only****I. INCOME**

	94-95 (actual)	95-96 (actual)	96-97 (current)	97-98 (projected)
<b>A. Contributed</b>				
1. Federal Government	_____	_____	_____	_____
2. State Government (do not include this request)	_____	_____	_____	_____
3. Grant Amount Requested	////////////////////	////////////////////	////////////////////	_____
4. Local /Municipal Government	_____	_____	_____	_____
5. Individual Contributions	_____	_____	_____	_____
6. Business/Corporate Contributions	_____	_____	_____	_____
7. Foundations	_____	_____	_____	_____
8. Memberships	_____	_____	_____	_____
9. Fundraising Events (gross)	_____	_____	_____	_____
10. Other: _____	_____	_____	_____	_____
<b>Subtotal Contributed</b>	_____	_____	_____	_____
<b>B. Earned</b>				
11. Admissions	_____	_____	_____	_____
12. Touring	_____	_____	_____	_____
12a. Contracted Services	_____	_____	_____	_____
13. Tuition/Workshops	_____	_____	_____	_____
14. Product Sales/Concessions	_____	_____	_____	_____
15. Investment Income	_____	_____	_____	_____
16. Other: _____	_____	_____	_____	_____
<b>Subtotal Earned</b>	_____	_____	_____	_____
<b>17. Grand Total Income (A+B)</b>	_____	_____	_____	_____

**II. EXPENSES****A. Personnel\***

18. Artistic Full-time	_____	_____	_____	_____
Other Artistic	_____	_____	_____	_____
19. Administrative Full-time	_____	_____	_____	_____
Other Administrative	_____	_____	_____	_____
20. Technical Production Full-time	_____	_____	_____	_____
Other Technical Production	_____	_____	_____	_____
<b>Subtotal Personnel</b>	_____	_____	_____	_____

**B. Operating Expenses**

21. Facility Expenses/Space Rental	_____	_____	_____	_____
22. Marketing	_____	_____	_____	_____
23. Production/Exhibition	_____	_____	_____	_____
24. Travel	_____	_____	_____	_____
25. Fundraising Expenses (gross)	_____	_____	_____	_____
26. Other (if greater than 10% of budget, you must attach a separate schedule)	_____	_____	_____	_____
<b>Subtotal Operating</b>	_____	_____	_____	_____
<b>27. Total Expenses (A+B)</b>	_____	_____	_____	_____

**III. Surplus (Deficit) at year**  
 end (item 17 minus item 27)

_____	_____	_____	_____
-------	-------	-------	-------

\* Read corresponding instructions on page 12. Provide footnotes on page 15 to break down personnel expenditures.

**Organizational Budget Summary Instructions, page 15**

- III. Operating Surplus (Deficit):** Enclose deficit figures within parentheses.
- IV. Carryover Fund Balance at Beginning of Year.** Include only operating funds. Do not include value of endowments, cash reserves, restricted funds, or capital assets. For 95-96 actual, current and projected years, this figure should correspond to line VII of the previous column.
- V. Accumulated Surplus:** Add item III, plus item IV, if appropriate.
- VI. Other Net Adjustments:** Include fund transfers, special gifts, etc. Indicate deficit adjustments within parentheses.
- VII. Balance at Year End:** Carry this figure forward to line IV of the next year.
- VIII. Balance of Endowment Fund:** Indicate the balance of the organization's endowment fund. Provide notes detailing major increases and/or decreases to fund.
- IX. Cash Reserves:** Indicate the balance, with notes detailing major increases and/or decreases.
- X. Balance of Non-Operating Capital Funds:** Such as construction or building funds. Provide notes detailing major increases and/or decreases to fund.
- XI. Loans/Lines of Credit:** Indicate the balance of all outstanding loans. Provide notes detailing the reason for the loan, the organization's repayment plan, and term of the loan.
- XII. In-kind Contributions:** Includes the value of in-kind contributions including services, capital acquisitions, space rental, and volunteer services, (artistic, administrative, and technical). If the total exceeds 10% of total income (line 17), attach a schedule.
- XIII. Pass-Through Funds:** Include any funds received as a fiscal agent for the benefit of another organization(s).

ORGANIZATIONAL BUDGET SUMMARY (continued)	94-95 (actual)	95-96 (actual)	96-97 (current)	97-98 (projected)
III. Operating surplus (deficit) from previous page	_____	_____	_____	_____
IV. Carryover fund balance at beginning of year; surplus or (deficit)	_____	_____	_____	_____
V. Accumulated surplus (deficit) (item III plus item IV; if appropriate, describe below under Budget Notes the plan to reduce deficit or utilize surplus)	_____	_____	_____	_____
VI. Other net adjustments to operating budget (explain below)	_____	_____	_____	_____
VII. Balance at year end (item V plus Item VI)	_____	_____	_____	_____
VIII. Balance of endowment fund (if applicable)	_____	_____	_____	_____
IX. Cash Reserve	_____	_____	_____	_____
X. Balance of non-operating capital fund(s) (if applicable)	_____	_____	_____	_____
XI. Loan(s), outstanding (specify nature of loans in budget notes below)	_____	_____	_____	_____
XII. In-kind contributions (attach schedule if greater than 10% of total income)	_____	_____	_____	_____
XIII. Pass-through funds (i.e., as fiscal agent, etc.)	_____	_____	_____	_____

### BUDGET NOTES AND SCHEDULES

You are **required** to provide budget notes to explain significant changes (10% or more) in income and expense line items from year to year. If necessary, attach detailed schedules based on the organization's financial statements. (**Note: unexplained changes in income or expenses and surplus/deficit positions from year to year may reflect negatively on your application.**)

1. List the outreach programs currently operated by your organization.

2. What was the involvement of the targeted outreach communities in planning and design of outreach programs?



3. What percentage of your organization's total cash operating budget is used for outreach? \_\_\_\_\_ %
4. How does your organization determine the effectiveness and impact of outreach activities?
5. How have you identified potential board members from diverse communities?

### CAC Support for Outreach Programming

In completing the Outreach Proposal Summary of your request, be very specific about how CAC funds will be spent for outreach programming in the contract period.

Do not use general statements such as “operating support” or “administrative and artistic fees.” Instead, provide detail of expenditures such as operating expenses to support rent, utilities, publication of newsletter, or specific project related expenditures such as installation costs, production costs, etc.

For administrative and artistic expenditures, indicate program or project area and the specific responsibilities of the individual to be paid. If known at the time the application is submitted, include the names of administrative and/or artistic personnel, consultants and artists that may be hired for a project. All types of expenditures must be detailed in the proposal summary.

A lack of specificity in preparing the Outreach Proposal summary may reflect negatively on your application.

### Outreach Personnel

Identify outreach personnel for which you are requesting funds by using the categories provided. Indicate new positions by checking the box next to the job title listing. “Rate of Pay” should include compensation and fringe benefits and should be indicated for all personnel requests. The rate of pay must reflect a dollar figure (payment per hour, day, week, month or year). Do not use statements such as “by contract” or “varies.”

*Note: If a position overlaps categories, indicate the total salary as one line, but show approximate percentage of time spent on each activity.*

- **Artistic Personnel:** artistic directors, conductors, curators, composers, choreographers, designers, video artists, filmmakers, painters, poets, authors, sculptors, actors, dancers, designers, musicians, teachers, traditional folk artists, puppeteers, etc.
- **Technical and Production Personnel:** technical directors, ward-

robe, lighting and sound crew, stage managers, stagehands, video and film technicians.

- **Administrative Personnel:** program and managing directors, business managers, press agents, fundraisers, clerical, maintenance and security staff, ushers, box office personnel, etc.
- **Outside Fees and Services (consultants):** This may include positions in above categories that are not considered employees by the applicant, but are hired specifically for the proposed outreach activities.

*Note: All job titles should provide gross, not net, pay rate and total hours/months budgeted; where several persons hold the same job title and pay rate, indicate how many.*

### Operating Expenses

- **Space Rental:** include office, theater, studio, storage, and other space rentals.
- **Equipment Rental:** CAC funds can be used for equipment rental but not for equipment purchase.
- **Travel:** CAC funds may be used for in-state travel only.
- **Supplies:** include only expendable materials; capital purchases or food costs are not allowed.
- **Other:** include expenses other than those indicated above.

### Applicant Cash Match

- **For “Personnel”:** Match each salary line on a dollar-for-dollar basis; this means no more than 50% of any specific salary will be funded by the CAC. This applies to all positions, whether permanent in-house or consultant salaries, full-time or part-time, or for contracted services. Personnel expenses cannot be matched by operating expenses.
- **“Operating Expenses”:** need not be matched line-by-line; however, operating expenses requested may only be offset by other operating expenses.
- In all cases, the “Grand Total Applicant Cash Match” should equal the “Grand Total CAC Request.”

**OUTREACH PROPOSAL SUMMARY**

How will CAC funds be used to support outreach programs in 1997-98?

**OUTREACH BUDGET**

**Note:** The *Rate of Pay* is required and must reflect a specific dollar figure, i.e. payment per hour, day, week, month, or year.

Total Outreach Request: \$ _____		<b>New</b>	<b>Job Title</b>	<b>Rate of Pay</b>	<b>CAC Request</b>	<b>Applicant Cash Match (do not over match)</b>
<b>A. Outreach Personnel</b> (include fringe benefits)						
Artistic	<input type="checkbox"/>	_____	_____	_____	_____	_____
	<input type="checkbox"/>	_____	_____	_____	_____	_____
	<input type="checkbox"/>	_____	_____	_____	_____	_____
Administrative	<input type="checkbox"/>	_____	_____	_____	_____	_____
	<input type="checkbox"/>	_____	_____	_____	_____	_____
Technical & Production	<input type="checkbox"/>	_____	_____	_____	_____	_____
	<input type="checkbox"/>	_____	_____	_____	_____	_____
	<input type="checkbox"/>	_____	_____	_____	_____	_____
Outside Fees/Services, Artistic:		_____	_____	_____	_____	_____
Outside Fees/Services, Other:		_____	_____	_____	_____	_____
<b>Total Personnel</b>				_____	_____	_____
				<b>Where Applicable, List Rate of Expense</b>	<b>CAC Request</b>	<b>Applicant Cash Match (do not over match)</b>
<b>B. Operating Expenses</b>						
Space Rental		_____	_____	_____	_____	_____
Equipment Rental		_____	_____	_____	_____	_____
Travel (in-state)		_____	_____	_____	_____	_____
Supplies		_____	_____	_____	_____	_____
Other Expenses (specify)		_____	_____	_____	_____	_____
<b>Total Expenses</b>				_____	_____	_____
<b>Grand Total</b>				_____	_____	_____

**DISCIPLINE PAGE: ARTS SERVICE ORGANIZATIONS**

**Arts Service Organizations serving only one artistic discipline should complete this page in lieu of the artistic discipline page. However, the application should be submitted by the artistic discipline deadline indicated on page iii. All other Arts Service Organizations, those serving more than one artistic discipline, should complete this page and submit their application by February 3, 1997.**

**College or University Affiliation:** If your organization is affiliated with a college or university, summarize on a separate page your relationship in the areas of governance, finance, staffing, student and community participation, and public accessibility. (Limit your response to a half page.)

1. Who are your targeted clients? Describe the programs and services provided to the field and the impact of the services. Explain your eligibility criteria and the fee structure for clients or members.

2. Describe any new programs or services planned for the projected year.

3. To this page, attach separate listings of your organization's programs/activities for 1996-97 and 1997-98 (a total of two pages) using the following headings:

Date:                      Description:

4. Collate into nine (9) identical sets no more than three separate examples of your current promotional materials, such as brochures, programs of public events, etc. and attach as part of your application package.

**DISCIPLINE PAGE: DANCE ORGANIZATIONS**

**Dance Presenters:** Do not submit this page; instead submit the Presenters Discipline Page (page 34) and attachments by the Dance discipline deadline.

**Dance Service Organizations:** Do not submit this page; instead submit the Arts Service Organization Discipline Page (page 20) and attachments by the Dance discipline deadline.

**Dance Training Companies:** Submit this page in addition to the Arts Training Organization Supplement (page 40) and attachments. Note that your video will need to include excerpts of actual instruction.

TO THIS PAGE, ATTACH THE FOLLOWING MATERIALS:

1. If your organization is affiliated with a college or university, summarize your relationship in the areas of governance, finance, staffing, student and community participation, and public accessibility. (Limit response to a half page.)
2. An Artistic Vision Statement from your artistic director. (Limit response to a half page.)
3. List fees or salary you are paying to the artistic director, company members, guests, and collaborators. Indicate the time basis by which these artists are paid, length of contracts, and how rates of pay are determined including rehearsal vs. performance rates.
4. Listings of your organization's programs/activities for 1996-97 and 1997-98 using the following headings:  
(Limit to a total of two pages.)

For performances, create the following headings, including type of presentation: self-produced, presented, co-produced, or a showcase.

Venue:                      City:                      Performance Dates:                      # of Performances:                      Type:

For other activities, create the following headings:

City:                      Date:                      Activity:

**INCLUDE WITH THE APPLICATION PACKAGE:**

- A. Collated into nine (9) identical sets, three separate samples of your current promotional materials, including a brochure if available.
- B. A video tape. Send a video tape that best represents the range and artistic quality of your company's *current* repertoire. Running time is to not exceed five minutes. You may either send an edited tape five minutes long or cue a longer tape to the material you wish the panel to view for five uninterrupted minutes. Dance Training Companies must include excerpts of actual instruction. Use the form below to provide a log of the taped contents. Include a copy of this page in the video box.

**Log of Dance Organization Video Tape.** List works in order as they appear on the video.

*If cued to a specific work or excerpt, indicate in the log the particular piece with an asterisk.*

	Title of work	Choreographer	Date created	Date taped	Music/sound score title/composer	Number of performers	Length of excerpts
1							
2							
3							
4							
5							

For small group pieces or solos, note names of performers.

**DISCIPLINE PAGE: LITERATURE ORGANIZATIONS**

**College or University Affiliation:** If your organization is affiliated with a college or university, summarize on a separate page your relationship in the areas of governance, finance, staffing, student and community participation, and public accessibility. (Limit your response to a half page.)

In the space below, describe your organization's policy regarding royalties and payment to writers. Distinguish between paid staff and writers with whom you contract formally and informally. Be as specific as possible in the space provided.

**Literary Centers, Workshops, and Service Organizations:**

- Collated into nine (9) identical sets, send at least three separate samples of supporting materials, i.e., press clippings, brochures, evaluation forms, workshop schedules, etc.
- To this page, attach separate listings of your major programs, services and /or activities for 1996-97 and 1997-98 (maximum two pages) using the following headings:

Dates of Events:Event Coordinators:Artists Involved:  
(if available)Attendance Figures:Admission Price:**Literary Presses:**

- Complete the information on the page headed "Literature: Presses, Magazines, Journals, and Newspapers," page 23.
- Include six (6) copies of at least two of the press's most recent publications.
- Collated into nine (9) identical sets, send at least three separate examples of current promotional materials, including catalogs and press packets.
- To this page, attach separate listings of your 1996-97 and 1997-98 events, readings, and other activities.

**Literary Magazines, Journals, and Newspapers:**

- Complete the information on the page headed "Literature: Presses, Magazines, Journals, and Newspapers," page 23.
- Include six (6) copies of at least two of your more recent publications
- Collate into nine (9) identical sets at least three separate samples of your current promotional and subscription materials.
- To this page, attach separate listings of your 1996-97 and 1997-98 events and activities.

DISCIPLINE PAGE: LITERATURE ORGANIZATIONS (continued)

**Presses, Magazines, Journals, and Newspapers:** Provide the following information for each book, magazine, journal, or newsletter scheduled to be published in the fiscal year for which CAC funds are requested. Attach additional pages if necessary.

<b>Presses:</b> Author, Title (list all editors, translators, and illustrators where applicable)  <b>Magazines/Journals/Newspapers:</b> Issue Numbers, Titles, Editors	Size & Format	Estimated Number of Pages	Estimated Print Run	Retail Price / Estimated Date of Release

**All Presses, Magazines, Journals, and Newspapers must address the following:**  
Describe your distribution and promotion plans regarding these publications. Be as specific as possible. Attach an additional page if necessary.

**DISCIPLINE PAGE: MEDIA ARTS ORGANIZATIONS**

Media arts organizations may request general operating or project support. However, broadcast media organizations (nonprofit radio and television stations) are precluded from requesting general operating support and may request project support only. Complete only the sections applicable to your organization's activities and proposed projects. Contact staff if you are unsure which sections pertain to your organization.

**College or University Affiliation:** If your organization is affiliated with a college or university, summarize on a separate page your relationship in the areas of governance, finance, staffing, student and community participation, and public accessibility. (Limit your response to a half page.)

**All Media Arts Applicants, include with your application package:** Describe your organization's policy regarding payments to artists. Distinguish between paid staff and artists with whom you contract formally or informally. Be as specific as possible and adhere to the space provided.

**Work Samples:** If your request includes production support, you must submit an audio/video sample of recent work produced by the principal artists involved. Panel viewing or listening time per applicant is limited, so select five minutes of material. If longer, cue tape to the start of your selected section. The Media Arts Work Sample Log follows (page 28).

**Printed Materials** (collated into nine (9) identical sets):

1. Promotional materials such as brochures and programs, no more than three separate samples.
2. Newsletters, catalogues, or other publications that represent a significant portion of your activities.



**DISCIPLINE PAGE: MEDIA ARTS ORGANIZATIONS** (continued)

**Media Arts Service Organizations:** Answer the following four questions, limiting your responses to a total of three typed pages.

1. Provide a listing of your organization's programs/activities for 1996-97 and 1997-98 using the following headings:  

<u>Date</u>	<u>Description</u>
-------------	--------------------
2. Who are your targeted clients? Describe the programs and services provided to the media arts field and their impact.
3. Explain your eligibility criteria and the fee structure for clients and members.
4. Describe any new programs or services planned for the projected year.

If conferences, seminars, or workshops represent a significant portion of your activities, provide the following information, limiting your response to a total of three typed pages:

**Conferences/Seminars for 1996-97 submit:**

1. Names of major invited participants and their honoraria/fees.
2. Was the conference open to the public? List admission fees.

**Workshops for 1996-97 submit:**

1. Descriptions of activities. Were all activities open to the public? List fees.
2. List of workshop experts with brief description of qualifications.
3. Brief description of participants, and how workshop topics were decided upon and by whom.

**Training Programs submit:**

1. Arts Training Organizations Supplement Page (page 40).
2. A brief description of the organization's recent experience in providing training workshops, including names of artists, the length of their stay, types of activities, and long-range impact on trainees.

**DISCIPLINE PAGE: MEDIA ARTS ORGANIZATIONS** (continued)**Exhibitions/Public Presentations:**

1. Attach to this page, limiting your responses to a total of two typed pages:
  - A. A brief description of your screening space.
  - B. A list of 1996-97 programs including exhibitions, artists scheduled for personal appearances, and audience figures. Attach samples of program notes, calendars, and schedules.
  - C. A list of 1997-98 programs, including exhibitions and artists scheduled for personal appearances.
2. Complete the following table:

For Exhibition Activities	1995-96	1996-97
A. Total number of different programs		
B. Total number of in-person presentations		
C. Fee paid to each artist/presenter (average)		
D. Total audience (exclude broadcast)		
E. Total broadcast audience (if applicable)		

**Production/Post Production Activities:** This may involve providing facilities or working spaces to independent producers. Facilities are defined as places with equipment not normally within reach of independent artists' resources where they can record, edit, and post-produce programs. While students and the public may benefit from these facilities, access for artists must be the primary emphasis.

1. Attach to this page, limiting your response to two typed pages:
  - A. A description of your facility, including a brief inventory of equipment.
  - B. A description of your access policy and how artists are made aware of the facility and hours you are open to the public.
  - C. Rates for facility use. If reduced rates are offered to artists, indicate rates and/or scale.
  - D. Explain your policy regarding ownership rights for work produced at your facility.
2. Complete the following table:

	1995-96	1996-97
A. Total number of facility users		
B. Total number of productions completed at your facility		
C. Average number of days per month equipment was in use		
D. Average number of hours per day equipment was in use		

**DISCIPLINE PAGE: MEDIA ARTS ORGANIZATIONS** (continued)

**Broadcast Organizations** (non-profit radio and television stations):

*Note: Broadcast media organizations (nonprofit radio and television stations) are precluded from requesting general operating support and may request project support only. Complete only the sections applicable to your organization’s activities and proposed projects. Contact staff if you are unsure which sections pertain to your organization.*

- 1. Attach to this page, limiting your response to a total of two typed pages:
  - A. What percentage of arts programming comprises your total programming? Briefly describe how you determined this figure.
  - B. A description of your arts programming; distinguish between regular versus one-time programming.
  - C. Discuss the involvement of artists (independent producers) on your staff, board, and / or advisory committees.
- 2. Answer the questions and complete the table on page 26 for Production/ Post Production activities if your facilities are available to independent producers.

DISCIPLINE PAGE: MEDIA ARTS ORGANIZATIONS (continued)

Video Tape Sample Log.

If applicable, fill out log and attach to your application. Total viewing time cannot exceed five minutes; cue tape(s) if necessary. Label tape and case with the following information:

Title and Brief Description of Work	Producer/ Director	Date and Location of Production	Featured Artist(s)	Length of Tape (indicate VHS or 3/4")
Tape #1				
Tape #2				

Audio Tape Sample Log.

If applicable, fill out log and attach to your application. Total listening time cannot exceed five minutes; cue tape(s) if necessary. Label tape and case with the following information:

Title and Brief Description of Work	Producer	Date and Location of Production	Featured Artist(s)	Length of Tape
Tape #1				
Tape #2				

**DISCIPLINE PAGE: MULTI-DISCIPLINARY ARTS ORGANIZATIONS**

This category supports organizations that provide significant resources for two or more distinct artistic disciplines, e.g. dance and visual arts. Groups with a predominant discipline focus, but with ancillary activities in other artistic disciplines, should consult program staff before submitting an application.

**College or University Affiliation:** If your organization is affiliated with a college or university, summarize on a separate page your relationship in the areas of governance, finance, staffing, student and community participation, and public accessibility. (Limit your response to a half page.)

Include the following information with your application (maximum total of two pages for the first two questions):

1. Explain your organization's policy regarding payment to artists. Indicate the range of fees paid to artists, and distinguish between paid artistic staff and artists with whom you contract either formally or informally.
2. List your organization's programs and/or activities for 1996-97 and 1997-98. For each listing, include the date(s) of programs and a brief description that clearly states your organization's role in the program. If a collaborative program, describe your organization's role in each activity and include the name of the collaborating organization(s) and its/their role.
3. Printed materials, such as brochures and programs, collated into nine (9) identical sets with no more than three samples in each set.
4. Work samples. You are strongly urged to submit a sample of recent artistic work. Your sample can be in slides (10 maximum, see inventory below), video tape (VHS or 3/4"), or audio cassette tape. If submitting video or audio tape, complete the descriptive information on page 30. Select a **total** of five minutes of material. If tape is longer, cue tape to the desired material; without your direction, the panel will randomly see/hear segments of your work that may not be to your advantage. Audio-visual materials should include samples of work from each artistic discipline with which your organization is involved. Should you choose to submit a combination of mediums (e.g., slides and video tape), the five minutes of panel review time is a **total** of the two.

Slide Inventory:

	Artist	Title of Work	Medium	Dimensions	Year
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					

DISCIPLINE PAGE: MULTI-DISCIPLINARY ARTS ORGANIZATIONS (continued)

Video Tape Sample Log.

If applicable, fill out log and attach to your application. Total viewing time cannot exceed five minutes; cue tape(s) if necessary. Label tape and case with the following information:

Title and Brief Description of Work	Producer/ Director	Date and Location of Production	Featured Artist(s)	Length of Tape (indicate VHS or 3 / 4")
Tape #1				
Tape #2				

Audio Tape Sample Log.

If applicable, fill out log and attach to your application. Total listening time cannot exceed five minutes; cue tape(s) if necessary. Label tape and case with the following information:

Title and Brief Description of Work	Producer	Date and Location of Production	Featured Artist(s)	Length of Tape
Tape #1				
Tape #2				

**DISCIPLINE PAGE: MUSIC ORGANIZATIONS**

**College or University Affiliation:** If your organization is affiliated with a college or university, summarize on a separate page your relationship in the areas of governance, finance, staffing, student and community participation, and public accessibility. (Limit your response to a half page.)

**Important Information for Music Applicants:** In the left hand column below, identify your organization type relative to this proposal. For example, a school requesting support for its training program should follow directions for Training Centers, but a school requesting support for a presenting series should follow directions for Presenting Organizations. Read across to determine required submissions.

Organization Type	Discipline Page and/or Supplement Required	Tapes	Promotional Materials (brochures, programs, etc.)
Performing Groups	Music Performing Groups pages 32 and 33	Required: six audio	9 identical sets
Presenting Organizations	Presenter Organizations pages 32 and 34	Required: six audio or VHS video	9 identical sets
Music Festivals	Presenter Organizations pages 32 and 34	Required: six audio or VHS video	9 identical sets
Training Centers (Schools, Music Camps, etc.)	Arts Training Supplement pages 32 and 40	Required: six audio or VHS video	9 identical sets
Performing Groups, Youth	Music Performing Groups pages 32 and 33, and if applicable:	Required: six audio	9 identical sets
	Arts Training Supplement page 40	Required: six audio or VHS video highlighting training activities	9 identical sets
In-School Presenters	Arts Education Supplement page 39	Optional: six audio or VHS video	9 identical sets
Music Service Organizations	Arts Service Organizations page 20	Optional: six audio or VHS video	9 identical sets

**Tape Preparation and Labeling:** All organizations submitting tape must complete tape log on page 32.

The artistic excellence of music presentations, as demonstrated by sample audio or video cassette(s) submitted with this application is the primary criterion in the panel's evaluation of your application. THIS IS A HIGHLY COMPETITIVE PROGRAM. IT IS IN YOUR ADVANTAGE TO MAKE CERTAIN THAT THE CASSETTES SUBMITTED ARE OF THE HIGHEST POSSIBLE ARTISTIC EXCELLENCE AND AUDIO QUALITY IN ORDER TO STRENGTHEN YOUR APPLICATION.

NOTE: The artistic director, music director, or someone with substantial musical knowledge and authority in your organization should review audio materials BEFORE THEY ARE SENT to the California Arts Council.

- Only audio cassettes may be submitted, use only HIGH BIAS (position II Chrome) audio tapes. Employ Dolby B noise reduction. Do not duplicate any cassettes submitted with any previous applications. The tape must be a live recording from a recent session (within the past year) IF YOU DO NOT HAVE A RECENT TAPE, CONTACT THE OSP MUSIC SPECIALIST IMMEDIATELY!
- The material should be recorded on one side only, totaling not less than 15 minutes and not more than 45 minutes.
- Label each cassette tape or video tape and outer box with your organization name.

**DISCIPLINE PAGE: MUSIC ORGANIZATIONS (continued)****Tape Preparation and Labeling (continued)****Performing Groups, Presenting Organizations, Music Festivals:**

- Include a representative and contrasting range of selections.
- Entire compositions need not be included. Sections or movements are acceptable, but there must be no fadeouts, post-recording edits, or cutoff to interrupt the music.
- Where possible, reduce the length of the applause, verbal commentary, etc.
- Orchestras, special instruction: If desired, one concerto or vocal selection may be included, but the bulk of the tape must come from the orchestral repertory.
- Choruses, special instruction: Include at least one unaccompanied selection.
- Opera companies, special instruction: All opera companies must submit video tape(s). Include selections to highlight ensemble work, featured singers, staging, and orchestra. You may also document your artistic quality through the addition of an audiotape.

**Training Organizations, Youth Performing Groups:**

- Submit a sample of coaching or rehearsal in addition to live performances.
- If your program divides students by progressive levels or age groups, (e.g., beginning, intermediate, etc.) represent each training group by one selection, if possible.

**In-School Presenters:**

- If appropriate, include sample of verbal remarks from artists or teachers introducing the works performed.

**Tape Log**

To be completed by applicants in the Music Performing Groups/Presenting, Festivals, Services, and Training category.

The artistic director, music director, or someone with extensive musical knowledge and authority in your organization should review your audio materials BEFORE they are sent to the California Arts Council. That individual must sign below authorizing the submission of audio materials.

By signing here, you verify that the audio materials have been reviewed and authorize their inclusion with this grant request:

Signature: \_\_\_\_\_

Print Name and Title: \_\_\_\_\_

- Tape counter should be set at "000" for first selection to be reviewed. All other selections to be reviewed should be referenced from that point: i.e., selection "1" begins at "000," selection "2" begins at "032," selection "3" begins at "045", etc.

	Title of Work	Composer	Date and Location	Featured Artist(s) of Performance	Tape Counter
1					000
2					
3					
4					
5					
6					
7					
8					



**DISCIPLINE PAGE: MUSIC PERFORMING GROUPS**

**College or University Affiliation:** If your organization is affiliated with a college or university, summarize on a separate page your relationship in the areas of governance, finance, staffing, student and community participation, and public accessibility. (Limit your response to a half page.)

1. To this page, attach a copy of an artistic vision statement from your artistic director/musical director.
2. To this page, attach separate listings of your organization's programs/activities for 1996-97 and 1997-98 (maximum two pages) using the following headings:

Title/ Composer:Venue:Guest Artist(s):Conductor:

3. Explain your organization's policy regarding payment to musicians. Break down artist/performers by main categories: vocalist, instrumentalist, dancer, and specify payment per performance, per rehearsal, or other unit of service. If union rate applies refer to local or jurisdiction, and to length of contract.

4. Explain your policy regarding rehearsals, i.e., how often, for what periods of time, full ensemble versus sectionals, etc.

5. **Performance/presentation information:** Complete only those sections applicable to your organization.

	1995-96		1996-97		1997-98	
	Price range	Number	Price Range	Number	Price Range	Number
Subscription	\$ _____	_____	\$ _____	_____	\$ _____	_____
Individual	\$ _____	_____	\$ _____	_____	\$ _____	_____
Total Number of Productions		_____		_____		_____
Total Number of Performances		_____		_____		_____

6. **Education/outreach activities:** If your organization provides education or outreach programs, list the number of *projects* completed in each category, and the total number of persons served.

	Past Year 1995-96	Current Year 1996-97	Estimated 1997-98
Schools	_____	_____	_____
Community Sites	_____	_____	_____
Institutional Sites	_____	_____	_____
Total Persons Served*	_____	_____	_____

\* Note: Totals on this line should match totals on page 9, section "C."

**DISCIPLINE PAGE: PRESENTER ORGANIZATIONS** (see below for definition of Presenting Organization)

**Presenters serving only one artistic discipline should complete this page in lieu of the artistic discipline page. However, the application should be submitted by the artistic discipline deadline indicated on page iii.**

**College or University Affiliation:** If your organization is affiliated with a college or university, summarize on a separate page your relationship in the areas of governance, finance, staffing, student and community participation, and public accessibility. (Limit your response to one half page.)

Type of organization: \_\_\_\_\_ Private Series \_\_\_\_\_ Community Organization  
 \_\_\_\_\_ Municipal Agency \_\_\_\_\_ Other \_\_\_\_\_

1. Smallest fee paid to an artist this year: \$ \_\_\_\_\_  
 Largest fee paid to an artist this year: \$ \_\_\_\_\_  
 Smallest size performing group presented this year (can be a soloist): \_\_\_\_\_  
 Largest size performing group presented this year: \_\_\_\_\_
2. Summarize the history of your support of California artists:
3. Explain your process and selection criteria for choosing artists to present.
4. To this page, attach separate listings (total of two pages) of your organization's presentations and other activities including services provided to the artistic community for 1996-97 and 1997-98 using the following headings:  
Date: \_\_\_\_\_ Description: \_\_\_\_\_
5. Collate into nine (9) identical sets, no more than three separate samples of current promotional materials such as season brochures, flyers, programs, etc.

Note: Presenters should include all performance fees under "other artistic personnel" on the Organizational Budget Summary, page 13.

**Presenting organizations will be more competitive if they adhere to the following definition:**

A presenting organization demonstrates creative leadership by exercising a curatorial approach to programming that serves and enhances the artistic growth of the community. Presenting organizations provide performance opportunities necessary to the development of audiences and a variety of residency and educational activities throughout their communities. Their programming can reflect their communities' interests as well as help expand appreciation of diverse art forms. In addition, presenters manage all the presentational details: contractual arrangements, technical requirements and personnel, ushers, box office, and publicity. Some presenters also house resident companies for which they provide services and audiences.

For purposes of these guidelines, a **presenting** organization is distinguished from a **producing** organization. A producing organization (such as a dance company, music ensemble, or theater company) is responsible for the creation of the artistic work and the assembly of the artistic elements of a production. A presenting organization, on the other hand, selects artists and companies, engages them to perform, pays them a fee, and brings them together with audiences and communities. Presenting organizations may work with creative artists in the commissioning and presenting of new work. "Commissioning" involves a presenter's commitment to the development of a new work often in close collaboration with an artist or arts ensemble. Responsibility for the creation of the work rests with the creative artist(s).

**DISCIPLINE PAGE: THEATER ORGANIZATIONS**

Community programs, such as community theater, children's theater, and training programs will have stronger applications if they clearly establish to what extent the organization emphasizes professional artistic quality. Programs that stress recreation or therapy values may not be competitive. Community and pre-professional training programs should detail the extent and impact of their services to the community. Quality will be assessed by qualifications of training staff, critical reviews of performances, support letters, placement records of graduates, video sample, etc.

**College or University Affiliation:** If your organization is affiliated with a college or university, summarize on a separate page your relationship in the areas of governance, finance, staffing, student and community participation, and public accessibility. (Limit your response to one half page.)

**Theater Service Organizations** should submit the Arts Services Organizations Discipline Page (page 20) and attachments.

**Theater Training Organizations** should submit the Arts Training Organizations Supplement (page 40) and attachments.

**Theater Organizations with training components** should submit a faculty list with short biographies on a separate page and place it behind page 11.

1. Describe the theater facilities including seating capacity, square footage, etc.

1995-96

1996-97

1997-98

2. Total Payment to Actors      \$ \_\_\_\_\_      \$ \_\_\_\_\_      \$ \_\_\_\_\_  
Figures should include all per diem, honoraria, rehearsal pay, salaries, housing, taxes, and benefits.

3. Summarize your policy for payment to actors and performers. Include union contract designation, if applicable.

4. Show numbers of actors/performers in the pay rate categories below. Categories should include all per diem, honoraria, rehearsal pay, salaries, housing, taxes, and benefits prorated on a weekly basis. Write number in applicable box and fill in every box.

**Weekly Pay**

\$0

\$1-\$50

\$51-\$150

\$151-\$250

Over \$250

Number of Actors 1995-96

Number of Actors 1996-97

**DISCIPLINE PAGE: THEATER ORGANIZATIONS** (continued)

6. If an event was brought in, indicate it with an asterisk. Indicate a co-production with two asterisks. Indicate the number of public performances on the "Title" line between parentheses. Indicate a world premiere by circling the number on the "Title" line.

<b>1995-96 SEASON</b>	Artistic Director _____										
	Title	1	_____ ( )	4	_____ ( )	7	_____ ( )				
	Author		_____		_____		_____				
	Director		_____		_____		_____				
	Title	2	_____ ( )	5	_____ ( )	8	_____ ( )				
	Author		_____		_____		_____				
	Director		_____		_____		_____				
	Title	3	_____ ( )	6	_____ ( )	9	_____ ( )				
	Author		_____		_____		_____				
	Director		_____		_____		_____				
<b>1996-97 SEASON</b>	Artistic Director _____										
	Title	1	_____ ( )	4	_____ ( )	7	_____ ( )				
	Author		_____		_____		_____				
	Director		_____		_____		_____				
	Title	2	_____ ( )	5	_____ ( )	8	_____ ( )				
	Author		_____		_____		_____				
	Director		_____		_____		_____				
	Title	3	_____ ( )	6	_____ ( )	9	_____ ( )				
	Author		_____		_____		_____				
	Director		_____		_____		_____				
<b>1997-98 SEASON</b>	Artistic Director _____										
	Title	1	_____ ( )	4	_____ ( )	7	_____ ( )				
	Author		_____		_____		_____				
	Director		_____		_____		_____				
	Title	2	_____ ( )	5	_____ ( )	8	_____ ( )				
	Author		_____		_____		_____				
	Director		_____		_____		_____				
	Title	3	_____ ( )	6	_____ ( )	9	_____ ( )				
	Author		_____		_____		_____				
	Director		_____		_____		_____				

7. Attach to the application, directly following this Discipline Page for Theater Organizations, a list of other activities for the 1996-97 and 1997-98 seasons (maximum two pages) such as readings, workshops, education, or outreach programs. If these require membership, detail all requirements and costs.
8. Provide an artistic direction statement (two-page limit). A strong statement focuses on your artistic mission and an appraisal of the artistic achievements of your current or planned work. The season's productions, training, or services may be set in a context of aesthetic, social, or economic considerations. Co-productions should be addressed in terms of artistic control.
9. Collate into 9 identical sets, no more than three samples of current promotional materials such as season brochures, programs, etc.
10. Applicants should send a videotape, photos, or slides. Include a full description of the sample.
11. (Optional) You may wish to include a summary of your current development plan. One copy will be filed and used by the panel if needed.

Be sure to include return package with adequate postage if you wish work samples and promotional materials returned.

**DISCIPLINE PAGE: VISUAL ARTS** (includes Photography, Crafts, and Design Arts)

Note: In addition to this page, visual arts education organizations should submit the Arts Education Organizations Supplement (page 39) and its required attachments.

Note the following CAC policy adopted in 1989: "It is not appropriate to use a museum collection to pay for the costs of or to serve as collateral for operating and/or capital expenditures." Be aware that compliance with this policy will be reviewed in the assessment of your application.

**College or University Affiliation:** If your organization is affiliated with a college or university, summarize on a separate page your relationship in the areas of governance, finance, staffing, student and community participation, and public accessibility. (Limit your response to one half page.)

1. To this page, attach separate listings of your organization's programs/activities/exhibitions for 1996-97 and 1997-98 (maximum two pages) using the following headings: Date: Description:
2. What days and hours are you open to the public? What is your admissions policy? If affiliated with a college or university, specify whether or not public access is available beyond the academic year.
3. Describe your organization's policy regarding payment to artists. Differentiate between gallery sales, teaching, exhibitions and installations, and auctions.
4. Discuss the involvement of artists on your staff, board, and/or advisory committees.
5. For organizations that maintain a collection(s), describe briefly your organization's collection management policies, including accession and deaccession policies, maintenance, and conservation.

Attach to this page a one-page statement from your organization's artistic director discussing the artistic vision of the organization.

Include with the application the following materials:

- Catalogs, if appropriate, four copies each. Include samples funded by the CAC from last year's grant. Other catalogs should be no more than two years old.
- Promotional materials, such as brochures, programs, and posters, collated into 9 identical sets with no more than three samples in each set.
- Work samples: Video or slides (no more than ten). If submitting a video tape, complete the video descriptive information form. Select five minutes of material. If the tape is longer, cue the tape to the desired material. Without your direction, the panel will randomly see segments of your work that may not be to your advantage. If you are submitting slides, mounts should be numbered and marked with the name of artist, title of work, medium, dimension, and year of execution. Include slides of installation views if possible. Complete the slide inventory form.

**DISCIPLINE PAGE: VISUAL ARTS** (continued)

Slide Inventory:

	Artist	Title of Work	Medium	Dimensions	Year
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					

Description of Video Tape:

1. Name of artist(s) and/or group represented in sample:

2. Title of work, site, and date:

3. Brief description of work:

**College or University Affiliation:** If your organization is affiliated with a college or university, summarize on a separate page your relationship in the areas of governance, finance, staffing, student and community participation, and public accessibility. (Limit your response to one half page.)

- Music Organizations:** See page 31 for further information on submitting tapes and other required materials.

**Music Organizations:** See page 31 for further information on submitting tapes and other required materials.

**SUPPLEMENT: ARTS TRAINING ORGANIZATIONS**

**Arts Training Organizations serving only one artistic discipline should complete this page in addition to the appropriate artistic discipline page. Application should be submitted by the appropriate artistic discipline deadline indicated on page iii.**

Respond to questions 1-5 in narrative form. Do not exceed two pages.

1. Explain how instructors or coaches are selected and evaluated. Indicate salary range received by your instructors.
2. How many students are served by your training organization per semester? Per year? What communities are represented by your student body?
3. What performing or exhibiting opportunities exist for students in the program? Do students perform at all levels of the curriculum? (Distinguish between recitals and public concerts.) If there is a professional performing group associated with your organization, what opportunities exist for students to audition, apply, and/or interact with the group?
4. Explain the tuition structure. What scholarship opportunities exist for students? How is the applicant pool developed and how are recipients determined? (Include number of scholarships and the ethnic breakdown of scholarship students.)
5. How do you evaluate the results of your training program? How do you measure the progress of students?

Attach to your application:

6. A list of course offerings, and faculty list with short biographies. Do not exceed three pages total.
7. Schools and training companies should provide a list of former students or company members who are currently performing / producing or who have in the past worked with other professional companies. Include the following information: Artist's name; number of years performed or trained with your organization; when performed with your company or trained by your school; professional company placed with; type of involvement; and performing years. (Required for Theater, Music, and Dance; other disciplines should respond as applicable.)
8. The Discipline Page for the panel reviewing your application if applicable (e.g., Dance, Theater, Music, Media, etc.). Consult with staff if you need clarification.
9. Include with the application package:
  - A. A selection of up to three examples of current promotional materials such as your organization's brochures or programs of public events, collated into nine (9) identical sets.
  - B. An audio or video cassette of performance and / or training; or slides of student work. (Music Applicants must submit six identical tapes. See the appropriate Discipline Page for submission guidelines and labelling of the video / audio tapes submitted.)

**All Organizations:** On Budget Summary (page 13) list tuition revenue only if the school is part of the nonprofit organization applying to the Organizational Support Program. List the amount the organization devotes to scholarships under "other expenses."

**Music Organizations:** See pages 31-32 for further information on submitting tapes and other required materials.



## HOW TO PACKAGE YOUR APPLICATION FOR SUBMISSION See page iii for Discipline Deadlines

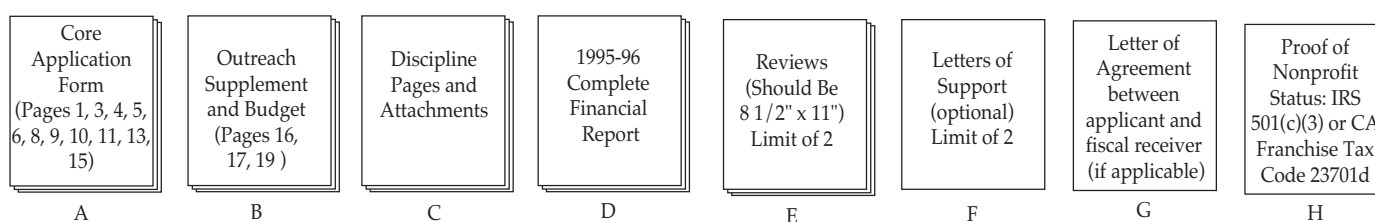
**Send one signed original and 8 copies of application and attachments.** Use clips or rubber bands to keep each set separate and intact.

Format: Application and attachment pages must be typewritten and clearly legible. Pages must be single-sided, 8 1/2" x 11"; oversized materials, newspaper clippings, and financial reports must be photocopied or laid out to fit this format. Remove all staples and bindings. Applications must be postmarked or hand-delivered by the deadline. There will be no exceptions.

Illustrated below is the order in which application and supplementary material must be assembled. Reproductions must be clear.

**NOTE: To have promotional or audio/visual materials returned, you must enclose mailing package with adequate postage.**

### Step 1. Gather Application Pages:

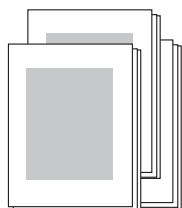
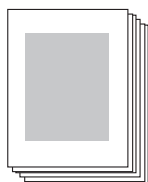


### Step 2. Checklist for Assembling Complete Applications and Supplements; Late materials will not be accepted.

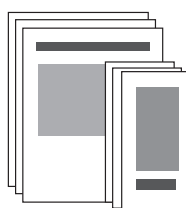
- |  |   |
|--|---|
| 1. <input type="checkbox"/> A Core Application Form  | <input type="checkbox"/> H Copy of IRS 501(c)(3) proof of nonprofit status or California Franchise Tax Code 23701d.                                     |
| <input type="checkbox"/> B Outreach Supplement and Budget (LBOs only)                                | 2. <input type="checkbox"/> Promotional materials (brochures, programs, etc.) three examples per set (see discipline pages for number of sets required) |
| <input type="checkbox"/> C Discipline Page(s), Attachments   | 3. <input type="checkbox"/> Audio/Visual materials, with return postage and packaging   |
| <input type="checkbox"/> D 1995-96 Complete Financial Statement                                      |   |
| <input type="checkbox"/> E Recent reviews (limit of two, and photocopied to fit standard format)     |   |
| <input type="checkbox"/> F Recent Letters of Support (optional, limit of two)                        |   |
| <input type="checkbox"/> G Letter of Agreement between applicant and fiscal receiver (if applicable) |   |

#### 1. Application: (A - H above)

One signed original set, plus 8 photocopied sets. (single sided only)



#### 2. Promotional Materials: See discipline pages to determine number of separately collated sets required for your discipline. Promotional materials must be attached to original application and copies.



#### 3. Audio/Visual Materials: See discipline pages to determine materials and number required in your discipline. Provide appropriate description of materials.

